CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

JANUARY 1997
12 The Verdehr Trio
Walter Verdehr, violin
Elsa Ludewig-Verdehr, clarinet
Gary Kirkpatrick, piano

19 Jason Stearns, baritone
Diane Winter Pyles, pianist

26 Wu Han, pianist
Honoring the exhibition:
Splendors of Imperial China:
Treasures from the National Palace Museum, Taipei

FEBRUARY 1997
2 National Gallery Orchestra
George Manos, Conductor

9 Bradford and Maribeth Gowen, duo-pianists

16 Fabio Bidini, pianist

23 Catherine Robbin, mezzo-soprano
Michael McMahon, pianist

Menotti: Trio
Mozart/Niblock: Sonata in B-flat Major
Jonathan Kramer: Serenades

Schumann: Liederkreis, Opus 39
Debussy: Ariettes oubliées
Poulenc: Le bestiaire

Haydn: Sonata, Hoboken 52
Beethoven: “Moonlight” Sonata
Chopin: Andante spianato et Grande polonaise, Opus 22
Debussy: Estampes

Music of Franz Schubert for piano, four hands

To be announced

The Fifty-fifth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art

2215th Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

MUSIC OF VIENNA

Sunday Evening, January 5, 1997
at Seven O’clock
West Building, West Garden Court
Admission Free
This evening's concert marks the thirty-first time that a New Year concert in Viennese style has been presented at the National Gallery. The first was presented by Richard Bales and the National Gallery Orchestra on January 2, 1966. The inspiration for these gala concerts is the concert which takes place in the famous Musikverein in Vienna, a tradition that began in 1939. All those who make their way to hear the Vienna Philharmonic play in that historic hall on New Year's Day are part of an illustrious musical legacy, which includes such giants as Brahms, Bruckner, Mahler, and, of course, the Strauss family. Through the medium of recordings, radio, and television, this annual celebration of Viennese music has become a world-famous musical event. The presence of the audience and its reaction to the sublime moments, favorite tunes, and musical jokes on the stage are as important as the players in this festive drama.

The spirit of these gala, joyful concerts is the spirit of Vienna, and for many throughout the world who follow them faithfully, the spirit of celebration of the New Year. In this lovely music there is nostalgia for beauties and happiness now past; but there is also energy, liveliness, humor and hope, as the music carries us, now whirling in a waltz, now pulsating in a march, through the present time and into the future.

As the years have gone by, the Viennese concert at the National Gallery has taken on the significance for Washington that the Musikverein concert has for Vienna. It has proven to be one of the Gallery's most popular concerts, and it is offered as a heartfelt wish, expressed in music, for a happy and prosperous New Year.